

Magnificat secondo

Selva morale et spirituale (1640-41)

Claudio Monteverdi (1567-1643)

The musical score is written for a vocal ensemble and a lute. It is in the key of B-flat major (two flats) and 4/4 time. The score is divided into two systems, each containing four staves. The first system (measures 1-5) features a vocal line with the lyrics "Mag - ni - - - - fi - cat" and "a - ni - ma me - a ____". The second system (measures 6-10) features a vocal line with the lyrics "A - ni - ma me - a Do - - - - -" and "A - ni - ma me - a Do - - - - -". The lute part is written in the bass clef and provides harmonic support for the vocal lines. The score includes various musical notations such as notes, rests, and bar lines.

Mag - ni - - - - fi - cat a - ni - ma me - a ____

A - ni - ma me - a Do - - - - -

A - ni - ma me - a Do - - - - -

6

____ Do - mi - num, a - ni - ma

- - - - - mi - num, mag - ni - - - - fi - cat

- - - - - mi - num, mag - ni - - - - fi - cat a - ni - ma

Mag - ni - - - - fi - cat a - ni - ma

11

me - a, mag - ni - - -

a - ni - ma me - - a Do - mi - num, mag - ni - - -

me - a Do - - - mi - num, mag - ni - - -

me - a Do - - - mi - num, mag - ni - - -

16

- - fi - cat a - - - ni - ma Do - - - - -

- - fi - cat a - ni - ma me - a, a - ni - ma

fi - cat a - ni - ma me - a, a - ni - ma me - a, a - ni - ma

- - fi - cat a - ni - ma me - a, a - ni - ma

21

me - a Do - - - - - mi - num.

me - a Do - - - - - mi - num.

me - a Do - - - - - mi - num.

25

Et ex - ul - ta - vit Spi - ri - tus me - us, in De - o sa - lu - ta - ri me - - - o.

26 Soprano

Qui - - - - a

Alto

Qui - - - a re - spe - - - - -

Tenor

Qui - - - a re - spe - - - - xit hu - mi - li -

29

re - spe - - - - xit hu - - - mi - - - li - - -

xit hu - mi - li - ta -

ta - tem, hu - mi - li -

33

ta - - - - ten an - cil - - lae su - - - - ae:

- - - - tem an - cil - lae su -

ta - tem an - cil - lae su - ae:

38

ec - ce e - nim ex hoc be - a - tam me di -

ec - ce e - nim ex hoc be - a - tam

ec - ce e - nim ex hoc be - a - tam me - - - di - - - - -

ec - ce e - nim ex hoc

43

- - - cent, be - a - tam me di - cent, be - a - tam

me di - - - cent, be - a - tam me di - cent, be - a - tam me di -

- - - cent, be - a - tam me - - - di - - - - -

be - a - tam me - - - di - - - - -

48

me di - cent.

cent om - nes ge - ne - ra - ti - o -

cent om - nes

cent om - nes ge - ne - ra - ti - o -

54

om - nes ge - ne - ra - ti - o - nes,

nes, om - nes ge - ne - ra - ti - o - nes, om -

ge - ne - ra - ti - o - nes,

nes, om - nes

7

59

64

[illegible]

70

ge - ne - ra - ti - o - - - - - nes.

om - nes ge - ne - ra - ti - o - - - - - nes.

ge - ne - ra - ti - o - - - - - nes.

om - nes ge - ne - ra - ti - o - - - - - nes.

76

Qui - a - - - - - fe - cit mi - hi ma - gna qui po - tens est; et san - ctum no - men e - - - - - ius.

77

Soprano

Et mi - se - ri - cor - di - a e - - - - - ius, et mi -

Et mi - se - ri - cor - di - a e - - - - - ius,

Et mi - se - ri - cor - - - - - di - ae e -

84

se - ri - cor - - di - a e - - - - - ius,

et mi - se - ri - cor - di - a e - - - - - ius,

ius,

89

a pro - ge - ni - e in pro - ge - ni - es, a pro - ge - ni -

a pro - ge - ni - e in pro - ge - ni - es, a pro - ge - ni - e in pro - ge - ni -

a pro - ge - ni - e in pro - ge - ni - es, a pro - ge - ni - e in pro - ge - ni -

95

e in pro - ge - - - - ni - es ti -
es, a pro - ge - ni - e in pro - ge - ni - es ti - men - - - - ti - bus
es, a pro - ge - ni - e in pro - ge - ni - es ti - men - ti - bus e -

101

men - ti - bus e - - - - - um, ti - men - ti -
- e - - - - - um, ti - men - ti - bus e - - - - - um, ti - men - ti -
- - - - - um, ti - men - ti - bus e - - - - - um, ti - men - - - - - ti -

107

bus, ti - men - ti - bus e - - - - - um.

bus, ti - men - - - - - ti - bus e - - - - - um.

bus, ti - men - - - - - ti - bus e - - - - - um.

113

Fe - cit po - ten - ti - am in bra - chi - o su - o: dis - per - sit su - per - bos men - te cor - dis su - - - i.

114 Soprano

De - - - po - - - su - it, de - po - su - it po - ten - tes, po - ten -

De - po - - - - - su - it, po - ten - tes de - - - - -

De - - - po - - - su - it, de - po - su - it po - ten - tes de se - de, se -

De - - - po - - - su - it, de - po - su - it po - ten - - - -

* Original alto and tenor parts reversed

120

tes de se - de, se - de, et ex - al - de, de se - de et ex - al - tes de se - de, de, et ex - al -

125

et ex - al - ta - vit hu - mi - les, et ex - al - ta - vit hu - ta - vit hu - mi - les, et ex - al - ta - vit hu - mi - ta - vit hu - mi - les, et ex - al - ta -

131

mi-les, et ex-al-ta-vit hu-mi-les,

les, et ex-al-ta-vit hu-mi-

et ex-al-ta-vit, et ex-al-ta-vit hu-mi-

vit hu-mi-les,

The musical score is for a piece in G major, 4/4 time. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'Mi-les, et ex-al-ta-vit hu-mi-les'. The score is divided into two systems. The first system contains the first two lines of music, and the second system contains the last two lines. The piano accompaniment is written in a grand staff (treble and bass clef). The lyrics are written below the vocal staves, with hyphens indicating syllables that span across measures. The tempo is marked 'Allegretto'.

[illegible]

143

ta - vit hu - - - - - mi - les.

ex - al - ta - vit hu - - - - - mi - les.

8 ta - vit, et ex - al - ta - vit hu - - - - - mi - les.

ta - vit hu - - - - - mi - les.

149

8 E - su - ri - en - tes im - ple - vit bo - nis: et di - vi - tes di - mi - sit in - a - - - nes

150 Soprano

Glo - ri - a Pa - - - - - tri, _____

Alto

Glo - - - - ri - a Pa - - - - -

Tenor

Glo - - - - ri - - a Pa - - - - -

Bass

Glo - - - - ri -

156

glo - - ri - a Pa - tri et Fi - - - - - li - - - o, _____

- - - - - tri, glo - ri - a Pa -

tri, glo - ri - a Pa - tri et Fi - - - - -

a Pa - - - - - tri,

161

et Fi - li - o, glo - ri - a, glo - ri - a Pa - tri

- - - tri et Fi - li - o, glo - ri - a, glo - ri - a Pa - tri

- - - li - o, et Fi - li - o, glo - ri - a, glo - ri - a Pa - tri

glo - ri - a Pa - tri et Fi - li - o, glo - ri - a, glo - ri - a Pa - tri

167

et Fi - li - o

et Fi - li - o, et Spi - ri - tu - i San - - -

et Fi - li - o, et Spi - ri - tu - i San - - -

et Fi - li - o et Spi - ri - tu - i

173

et Spi - ri - tu - - - i San -
cto, et Spi - ri - tu - i San - - -
cto, et Spi -
San - - - - - cto, et Spi - ri - tu - - - - i San -

The musical score for measures 173-178 features four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a common time signature. The lyrics are: "et Spi - ri - tu - - - i San - cto, et Spi - ri - tu - i San - cto, et Spi - San - - - - - cto, et Spi - ri - tu - - - - i San -". The piano accompaniment consists of a treble and bass staff with a grand staff bracket. The piano part includes a variety of note values, including eighth and sixteenth notes, and rests.

179

cto,
cto,
ri - tu - i San - - - - - cto, et
cto,

The musical score for measures 179-184 continues the vocal and piano parts. The lyrics are: "cto, cto, ri - tu - i San - - - - - cto, et cto,". The vocal parts continue with long, flowing lines. The piano accompaniment includes a variety of note values, including eighth and sixteenth notes, and rests.

[illegible]

195

cto.

cto.

cto.

San - - - - - cto.

200

Si - cut e - rat in prin-ci - pi - o et nunc et sem-per, et in sae-cu - la-sae-cu - lo-rum. A - - men.

THE MAGNIFICAT

When Monteverdi published his *Selva morale et spirituale* in 1640-41, he was seventy-three years old, and drawing close to the end of a career for which "distinguished" is scarcely an adequate description. Internationally renowned, he had already published eight volumes of madrigals, composed some eighteen operas, and become music director at the musically influential Basilica of San Marco in Venice. His pupils included the Italian Cavalli and the German Schütz; he even influenced Orlando Gibbons in far-off London through Walter Porter, a Monteverdi pupil who became a Gentleman of the Chapel Royal when Gibbons was organist.

Selva morale et spirituale was published in Venice by Bartolomeo Magni. Monteverdi's most significant publication since the *Vespers of 1610*, it is a collection ranging from madrigals to a Mass, and including two settings of the Magnificat: this simple one for choir and continuo, and a much more florid setting with orchestral accompaniment. This setting proceeds antiphonally, with alternating verses sung to the Gregorian Magnificat melody which is also quoted, albeit fragmentarily, at the outset and in several of the polyphonic verses.

The text of Magnificat is from the Gospel of Luke (1: 46-55), and historically it is the chief canticle at the Office of Vespers. Though the dramatic Monteverdi who was the first great composer of opera has restrained his style in this piece, here and there --in the energy of the extended *et exaltavit*, and in the wonderful melismas which conclude each polyphonic verse--those who know his dramatic works can be excused if they seem sometimes to hear echoes of the duet writing in *L'Incoronazione de Poppea*.

The organ part given here was written for a performance in which the bass line was also supported by a viola da gamba, but it may of course stand alone. Despite its stylistic antecedents in the Renaissance, Monteverdi did not intend the piece for a *capella* performance.